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ON FREE VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, MARCH 9TH 1907
UNTIL THE DAY OF SALE INCLUSIVE

THE
AUGUSTE F. CHAMOT
COLLECTION

UNRESTRICTED PUBLIC SALE
ON SATURDAY AFTERNOON, MARCH 16
BEGINNING AT 2.30 O'CLOCK

1
CATALOGUE

OF

A VERY INTERESTING AND VALUABLE
COLLECTION.

OF

CHINESE ART OBJECTS

IMPERIAL TREASURES

AND CURIOS

OF

ANCIENT AND MODERN ORIGIN

BELONGING TO THE CONNOISSEUR

AUGUSTE F. CHAMOT

FOR MANY YEARS A PROMINENT
RESIDENT OF PEKIN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOON HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1907

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Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question, will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing or shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

PREFATORY NOTE

THE Chamot Collection of Oriental, or to be more exact, Chinese, *Objets d'Art* and *Curios* is, in many respects, unique. This is equally true whether the collection is considered on the basis of mere intrinsic value or as representative of artistic conception and execution. When due consideration is given to the unusual circumstances under which the collection was formed, it becomes one of fascinating interest.

In order that the reader may fully appreciate the truth of this, it becomes necessary to refer briefly to the personality of the collector, in the complete story of whose life romance, heroism and thrilling situations abound.

Mr. Auguste F. Chamot was born in Switzerland, "The Cradle of Liberty," and from his earliest recollection was possessed of a spirit of restlessness, a burning desire to see the world. Strangely enough, just as the needle is drawn toward the Pole, his interest became attracted to and centred in China, and in 1883, several months before he was sixteen years old, he entered the Ancient City of Peking with forty cents in his pocket.

The Catholic Missionaries, to whom he appealed for advice and assistance, advanced him a little money, and built for him a hotel of three rooms—one for himself and two for his guests. Here Mr. Chamot began his

career in China. From the first, the Hôtel de Pékin, as it was grandiloquently styled, was a success, and after being several times enlarged, the wooden building finally gave place to an imposing structure of brick and granite, containing 400 rooms, favorably known to travellers from all parts of the world.

The Hôtel de Pékin once well established, Mr. Chamot diverted his attention to other enterprises, engaging in the manufacture of Cloisonné, Silk and Carpets. He also took the contract for the electric lighting of the Imperial Palace, and for the building of a narrow-gauge railway within the Forbidden City. In this connection it is interesting to learn that Mr. Chamot once entered the Forbidden City. In order to do this he wore the regulation Chinese costume, queue and all, and being able to speak the Chinese language fluently, he was enabled to escape detection—and death.

Mr. Chamot early took a great interest in the Chinese Arts, and soon became known as a connoisseur of Ancient Chinese productions, many rare specimens of which are comprised in his collection. He found time, among his many interests, to act as the resident representative and buyer of Chinese art wares and curios for such firms as: Bon Marche, Paris; Liberty & Co., London; S. Bing & Co., Paris; Robertson's, of New York; Oppenheimer, Hamburg; Franchini, Bordeaux.

The performance of these duties resulted in the establishment of commercial relations in other Chinese cities and towns, and in consequence Mr. Chamot became one of the best known Foreigners in China.

Being a man of strictest integrity and high ideals of commercial honor, he acquired the confidence alike of prominent Foreigners and Chinese, and through informa-

tion obtained from the latter, he secured some of the finest pieces of his collection.

Mr. Chamot's advice and assistance were eagerly sought by all art collectors who visited Peking, and many of the choicest specimens in famous collections of Europe and America were selected under his guidance.

It was, however, during the Boxer uprising in 1900, that Mr. Chamot found opportunity for exercise of that rare judgment, clear foresight, indomitable courage, fearlessness and heroic self sacrifice that stamp him as no ordinary man.

As will be remembered, that movement, which was originally directed against the Chinese Christians, soon included all foreigners in Peking and culminated in a siege of the city, which lasted for 78 days, and had almost succeeded when 12,500 allied troops relieved the situation. Here Mr. Chamot's intimate knowledge of the Chinese character, his mastery of the language and the wide esteem in which he was held by both Chinese and Foreigners, rendered him the man of the hour. At the first mutterings of the storm, Mr. Chamot quietly and unostentatiously bought up all the flour, grains, cereals and food stuffs of all kinds that he could possibly secure, until the *Hôtel de Pékin* was a veritable storehouse. Thus through the foresight and action of one man, the besieged were saved from starvation and surrender to nameless atrocities and subsequent death, for on Mr. Chamot alone 4,200 souls—3,000 Chinese and 1,200 Foreigners—for 78 days depended for their daily food.

At the beginning of the trouble, contrary to the advice of Mr. Chamot, who recommended that a force of at least 2,500 men should be sent to Peking, only 365, made up of seven nationalities, were sent, and this little force,

augmented by resident Foreigners and native Christians, was opposed to an army of 25,000 regular Chinese troops and 80,000 fanatical Chinese Boxers.

Any attempt at detailed description of the siege and its horrors is beside the purpose of this little brief, but suffice it to say that of the 365 allied troops, 288 were killed.

Despite the fact that on Mr. Chamot rested the burden of supplying the food for 4,200 persons, he spent every available moment of time on the fighting line, and night after night he passed through the lines of the besiegers and secured further supplies of food, at what risk may be readily imagined.

As ably expressed by one writer, "In the same time and in less than 24 hours, Mr. Chamot has been able to find enough food to supply 4,200 persons during 78 days. How has he accomplished this? It is still a mystery, but it is undeniable that without him the whole population would have succumbed before the relief arrived; as Miller, Baker, Engineer, Builder of Barricades, Chief of Coolies, etc., Chamot has been everything and done everything through that memorable siege, without the advice of anyone. His rare intelligence, courage, activity and resourcefulness were the admiration of everybody.—*Translation from the "Siege of the Legations" by Capt. d'Arcy.*

During the entire course of the siege Mrs. Chamot fought side by side with her husband, braving every danger and rendering signal service. One illustration must suffice.

From the roof of the Hôtel de Pékin, which, on account of its prominent situation, became a target for the guns of the besiegers, she succeeded, though at a distance of

240 yards, in disabling at least five of their Krupp machine guns by penetrating the breech-locks with the steel bullets from her rifle. This exhibition of skilful marksmanship from the roof of a building in which, by actual count, 3,600 22-pound shells were exploded during the progress of the siege.

At the termination of the siege both Mr. and Mrs. Chamot were decorated by the French Ambassador at Peking with the Cross of the Legion of Honor, and a year later these awards were confirmed by President Loubet in the presence of 2,500 soldiers at the Fort de Longwy in France. Mr. Chamot was also honored with eight other decorations from as many governments, and an enamelled portrait of Pope Pius XIII, accompanied by an autograph letter from his Holiness. He also received large gifts of money through the representatives in Peking of the foreign governments.

The Foreign residents in Peking, as an expression of their gratitude and appreciation, presented Mr. Chamot with several magnificent works of art, possessing both historic and intrinsic value, which now form part of his collection.

Though active hostility had ceased, the presence of the allied troops was still considered necessary for moral effect, and Mr. Chamot was awarded the contract for supplying them with food.

He was, however, compelled to relinquish his contract through the illness of Mrs. Chamot, which necessitated her return to America, and he therefore proceeded to close out his interests in China. The Chinese government paid him an indemnity of \$1,000,000.00 (Mexican) for damages sustained at the hands of the Boxers, but this sum fell far short of covering his actual losses.

Arrived in San Francisco, Mr. Chamot invested largely in real estate, purchasing the Inverness Hotel and other properties, all of which were destroyed by the fire which succeeded the earthquake that visited San Francisco last April, and as, unfortunately for Mr. Chamot, the insurance on these properties was in companies that were either unable or unwilling to pay, he suffered very heavy losses.

Just before the earthquake Mr. and Mrs. Chamot had planned a long visit to Europe, and he had removed his collection to a storage warehouse, which fortunately was outside the burnt district.

The losses sustained by Mr. Chamot in China and more recently in San Francisco, compel him to offer his collection for sale, with what reluctance only the most enthusiastic collector can appreciate.

CATALOGUE

SALE SATURDAY AFTERNOON

MARCH 16TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

1—JADE THUMB RING.

9.00 Milk-white texture, finely polished.

2—JADE THUMB RING.

18.00 Pure white texture.

3—JADE FINGER RING.

18.00 White and brownish texture; carved dragon design.

4—JADE THUMB RING.

8.00 Onion skin texture.

5—LARGE JADE THUMB RING.

15.00 Fei-ts'ui; highly polished surface.

6—SMALL JADE ORNAMENT.

19." White texture; carved rocks, stork and pine tree.

7—JADE SQUARE PANEL.

15." Fine white texture; storks and cloud forms, finely carved in intricate openwork.

Three inches square.

8—JADE LIBATION CUP.

17." Pure white texture; dragon handles, finely carved in openwork and undercut.

9—JADE MINIATURE TABLE SCREEN.

21." White texture; storks in flight amid cloud forms, finely carved in intricate openwork. Mounted in teakwood.

10—FINELY CARVED JADE ORNAMENT.

24." White texture; stork holding in his bill a branch of peach fruit, the Chinese symbol of longevity.

11—JADE LIBATION CUP.

30." With two handles, fashioned after an old bronze. Gray texture, with brown veins.

Diameter, 3 inches.

12—JADE TRAY.

32." Lotus leaf shape. White texture, with floral branches carved in high relief.

Diameter, 5 inches.

13—IMPERIAL SEAL.

7." Carved soapstone; landscape and mountain scenery in low relief.

Height, 3½ inches.

14—JADE ORNAMENT.

28.00 Gray and brown texture; mandarin ducks and lotus leaf carved in high relief.

Diameter, 3½ inches.

15—JADE LIBATION CUP.

20.00 Gray texture; plum blossom shape, with branches and smaller blossoms beautifully carved in openwork and undercut.

Diameter, 4 inches.

27.00 16—JADE ORNAMENT.

Gray and brown texture; reclining group of mountain goats, finely carved.

Length, 5 inches.

17—JADE IMPERIAL BOWL.

20.00 Pure white jade, of thick texture; the outer surface beautifully carved in relief, with a band of flowers and foliated scrolls and various borders. Four-character mark incised underneath foot which reads, "Made for the curio cabinet in the Imperial Palace."

Diameter, 5 inches.

18—JADE ORNAMENT.

27.00 Brown texture; two reclining deers and fungus, symbols of longevity carved in openwork and undercut.

Height, 4 inches; length, 5 inches.

19—JADE OBLONG COUPE.

45.00 Thick green texture: outer surface elaborately ornamented with peonies and foliations, finely carved in low relief.

Height, 3 inches; length, 4 inches.

20—JADE VASE.

58. " Quadrangular beaker shape. Gray white texture; finely carved and fashioned after an old Chinese bronze.

Height, 6½ inches.

21—JADE CYLINDRICAL COUPE.

155. " On feet. Beautiful moss green opaque texture; highly polished surface. Tall teakwood stand.

Height, 3 inches; diameter, 3¼ inches.

22—JADE ORNAMENT.

195. " Buddha's hand fruit, beautifully carved in pure white jade.

Length, 6 inches.

23—JADE ORNAMENT.

75. " Gray white texture; stork and deer, symbols of longevity, artistically carved.

Height, 7½ inches.

24—JADE ORNAMENT.

48. " Mountain scenery and mythological subject carved in gray white jade.

Height, 4½ inches; length, 7½ inches.

25—JADE OBLONG PLAQUE.

53. " Gray white texture; dragons, cloud forms and symbols, finely carved in high relief.

Height, 5½ inches; length, 6½ inches.

26—JADE COVERED BOX.

165. " Beautiful moss-green texture; shou mark, symbolical bat and peony scroll carved in low relief. Has finely carved teakwood stand.

Height, 2 inches; diameter, 4½ inches.

27—JADE ORNAMENT.

10.00 Kylin and young. Beautifully carved in pure white jade.

Height, 3½ inches; length, 4 inches.

28—PAIR INDIAN JADE COVERED BOWLS.

400.00 Gray white thin texture; outer surface covered with an ornamentation of flowering plants, beautifully carved in low relief. Mounted on a finely carved teakwood stand.

Height of each, 4 inches; diameter, 4½ inches.

29—JADE DEITY.

00.00 Seated figure. Chinese goddess of charity beautifully carved in gray white jade.

Height, 8 inches.

30—JADE VASE WITH COVER.

00.00 Graceful oviform, with handles on shoulder. Pale yellow texture with brown markings. The outer surface ornamented with archaic designs finely carved in low relief.

Height, 7½ inches.

31—BEAUTIFUL JADE COUPE.

05.00 Fine gray texture; design of a plum blossom with branches of small blossoms and a dragon artistically carved in intricate openwork and undercut.

Height, 3½ inches; length, 6 inches.

32—JADE ORNAMENT.

70.00 Gray texture; priest sitting beneath an old tree; rocks and other designs in bold carving.

Height, 7 inches; length, 6½ inches.

33—JADE DOUBLE COUPE.

85.. In design of the sacred fungus. Skilful openwork and undercut carving; gray texture.

Height, 3 inches; length, 7 inches.

34—LARGE JADE DISH.

208.. Mottled moss-green opaque texture.

Diameter, 9½ inches.

35—BEAUTIFUL JADE IMPERIAL JU-I (SCEPTRE).

210.. Fine onion color texture. Branches of peach fruit, symbol of longevity, a bat, the symbol of happiness, and flowering plants finely carved in low relief. Silk tassel pendant.

Length, 15 inches.

36—ARTISTIC JADE IMPERIAL JU-I (SCEPTRE).

290.. Onion color texture. Buddhistic figures and mythological subjects skilfully carved in high relief. Pendant of gold, inlaid with kingfisher plumage, and jade, has long pink coral tassel.

Length, 13½ inches.

37—IMPERIAL JU-I (SCEPTRE).

86.. Elaborately carved teakwood, with three white jade ornaments inserted; all of them carved in designs of imperial dragons. Has silk tassel pendant.

Length, 17 inches.

38—LARGE JADE COUPE.

190.. Rare sage-green texture; design of the sacred fungus boldly carved in openwork and undercut.

Height, 6 inches; length, 9 inches.

39—LARGE GRAY JADE VASE.

180.. With tubular handles on neck. Archaic design carved in bold relief. The whole fashioned after an ancient bronze.

Height, 10 inches.

40—LARGE JADE VASE.

90. " Mottled yellow thick texture, double bottle shape, fashioned after an ancient Chinese bronze. Loose ring handles on neck; archaic and symbolical designs carved in low relief.

Height, 8 inches.

41—IMPERIAL CHINESE SWORD.

410. " Hilt and guard of carved white jade. Scabbard covered with shark skin and mountings of openwork and incrustated gold. Formerly the property of Prince Lee, uncle of the present emperor of China.

42—AGATE DOUBLE COUPE.

27.50 Carved in design of a sacred fungus.

Height, 3 inches; length, 3½ inches.

43—BEAUTIFUL ROCK CRYSTAL VASE.

450. " Of exceeding purity; graceful archaic shape, with loose ring handles on neck.

Height, 8½ inches.

44—GRAND IMPERIAL SOUNDING STONE.

310. " Made of green jade, with decoration of four imperial dragons amid cloud forms pursuing the flaming pearl of omnipotence pencilled in gold outline.

NOTE.—The above sounding stone or bell was used to announce visitors to the Imperial Palace, and is the second of a set of seven bells with which the Imperial Palace was supplied. The rank of the arriving visitor determines which bell or sounding stone shall be struck or wrung.

Inscribed on the edge in Chinese characters Ch'ien-lung, 1765.

*Length, 19 inches; greater width, 7 inches;
thickness, 1¼ inches.*

45—GRAND IMPERIAL JU-I (SCEPTRE).

780.00 Of repoussé and chiselled brass heavily plated with gold. The elaborate ornamentation consists of the Buddhist's symbols, the eight emblems of happy Augury; the Taoist symbols, attributes of the eight immortals, emblems of longevity and profuse foliation. Inserted are three panels of rare Fei ts'ui jade, the larger (4 by 4½ inches) with the imperial dragon amid cloud forms carved in relief. The central panel (2½ by 3½ inches) contains the Phoenix (the Empress symbol) carved in high relief, and the smaller panel (2 by 2½ inches) is ornamented and carved to correspond with the larger panel.

NOTE.—The Ju-i is the Chinese symbol of longevity, and it is customary for a Mandarin, on the occasion of his appointment, to present to the Emperor a Ju-i, consistent with his wealth or artistic taste.

Length, 22 inches.

46—IMPERIAL CHINESE HAIR ORNAMENT.

50.00 Of skilful workmanship and beautiful design; sprays of blossoms in jades and small seed pearls, numerous leaves of gold and silver, and inlaid with the plumage of the kingfisher and a phoenix, the empress's symbol, exquisitely fashioned in numerous seed pearls, rubies, gold, and the plumage of the kingfisher.

47—MANDARIN LADY'S HAIR ORNAMENT.

35.00 A peony executed in pink, coral and seed pearl, and leaves of green jade.

48—MANDARIN LADY'S HAIR ORNAMENT.

22.50 Wrought in gold and ornamented with a butterfly, gourd and a bee, in Fei-ts'ui, coral, turquoise and seed pearls.

49—IMPERIAL HAIR ORNAMENT.

108. A bird in repoussé gold, the whole surface covered with the plumage of the kingfisher, a branch of plum blossoms and fruit executed in seed pearls and uncut rubies.

50—MANDARIN LADY'S HAIRPIN.

18. Gold and enamel, with an ornament of dragon design of carved pink coral.

51—MANDARIN LADY'S HAIRPIN.

12. Silver, with ornament of exquisitely carved pure white jade.

52—MANDARIN LADY'S HAIRPIN.

18. Gold, with cloud form design inlaid with kingfisher feathers, ornament of dragon design in carved pink coral.

53—MANDARIN LADY'S HAIRPIN.

67. Translucent white jade of delicate workmanship.

54—MANDARIN LADY'S HAIRPIN.

20. Gold, with symbol of long life and happiness, inlaid with kingfisher feathers.

55—MANDARIN LADY'S HAIRPIN.

2. Pure white jade; halberd mounted in silver.

56—MANDARIN LADY'S HAIRPIN.

60. Silver, and inlaid with kingfisher plumage, emerald green jade ornament, mandarin ducks and lotus leaves carved in openwork and undercut.

rare pink coral beads, of dragon design carved in intricate openwork; pendants of pink coral openwork beads and imperial or Fei-ts'ui jade and seed pearl ornaments. Necklaces of this class are worn exclusively by dignitaries of high position.

71—MANDARIN NECKLACE.

32.00 Composed of plum stones carved in openwork, intercepted by beads in imitation of turquoise; pendants of pink coral and porcelain.

72—MANDARIN NECKLACE.

45.00 Composed of golden yellow amber-like beads intercepted by pink coral and turquoise beads; pendants of Piao tsü, jade, seed pearls and pink coral. Necklaces of this class are worn exclusively by dignitaries of high position.

73—MANDARIN NECKLACE.

45.00 Composed of carved plum stones, rare blue glass beads and pink coral; pendants and medallions composed of various rare glass in imitation of jade and other precious stones.

74—MANDARIN NECKLACE.

33.00 Composed of turquoise and pink coral beads; pendants of P'iao tsü, jade, pearls and kingfisher plumage, filigree gold medallion with a large sapphire inserted.

75—MANDARIN NECKLACE.

65.00 Composed of Ka-nam wood (which grows under the sea and is held sacred by the Chinese), beads, inter-

cepted by large beads of rare Ch'ien-lung glass; pendants of agalmatolite and amethysts.

76—IMPERIAL CEREMONIAL HEAD-DRESS.

1888. Formerly worn by the Empress Dowager of China. The frame is intricately formed of braided human hair. Marvellous ingenuity was exercised in the ornamentation, which consists of numerous phoenixes—the empress's symbol—butterflies, flowers and an elaborate background of cloud forms designed in gold, with an inlaying of the beautiful blue plumage of the kingfisher, and profusely incrustated with over sixteen hundred pearls, sapphires, jade, carved coral and a number of very large uncut rubies and tourmalines.

This extraordinary specimen of barbaric splendor, which is also of great intrinsic value, was given to Mr. Chamot after the relief of the Legations by the international troops during the Boxer War in recognition of the services he rendered to the garrison from the 28th of May until the 14th of August, 1900.

77—BEAUTIFUL ANTIQUE FOLDING FAN.

238. German. Seventeenth century. On the face is an allegorical composition painted in gouache on chicken skin representing Midsummer. On the left a maiden in classical robes is partly reclining on the grass, partly leaning on the lap of a matron, who is arranging a thin gauze veil over the head of her companion. Nearby is a smiling Cupid holding a mask in his hand, and on the right three cupidons, seated on a barrow, hold im-

plements of husbandry, fruit, flowers and wheat sheaves. Between the two groups, in an open glade, stands a fountain, the water from which gushes from the mouth of a dolphin ridden by a cupid. At the ends of the composition on either side are bunches of roses and other flowers.

On the back are two landscapes. The one on the left represents a view of a port apparently in the Baltic in wintertime, with a lofty tower and archway, and a multitude of figures skating, sleighing and disporting themselves on the ice. The one on the right represents a classical landscape at sunset with a villa surrounded by trees, and in the distance a castle on a point of land projecting into a lake.

The ivory sticks or blades, numbering sixteen, are richly and skilfully carved in scroll work, with a group of warriors and maidens in classical costumes, and the outside sticks are ornamented with phœnixes and dragons, the symbol of the emperor and empress, and flowers in relief, studded with paste and jewels. A watch conceals the pivot on one side, and a compass on the other.

This and the following described fan were once the property of the dowager Empress of China, and it is stated that they were presented to that personage by a European potentate.

78—BEAUTIFUL ANTIQUE FOLDING FAN.

320." German. Seventeenth century. The face is entirely occupied by an elaborate composition painted in gouache on chicken skin, representing a hunting scene. On the left are mounted falconers ac-

accompanied by attendants and dogs, and on the right a number of ladies and servants grouped around deer and other trophies of the chase. In the middle distance beyond the large group is a balcony filled with ladies overlooking a wide landscape with villas, castles, lakes and a high range of mountains in the distance. Carnations and other flowers are grouped on either end of the fan. The back is decorated with a marine view representing the entrance to a harbor, showing in the foreground on the right a fishing vessel buffeting the waves, and on the left a watch tower on a point of land, with masts of vessels and a tower farther away.

The ivory sticks or blades, numbering sixteen, are carved and ornamented similar to those of the preceding fan, and a watch and compass in reverse positions conceal the head of the pivot.

79—IMPERIAL GOLD SEAL.

7577. Of Prince Lee, uncle of the present emperor. Formed of a solid block of 24-karat gold measuring 4 by 4½ inches, and surmounted by a Turtle, the symbol of longevity. The weight of this historically valuable seal is 21 pounds.

80—SNUFF BOTTLE.

20. White hard paste; decoration of Ju-i entwined by a serpent, frog and insects. Yung-chêng period (1723-1735).

81—SNUFF BOTTLE.

18. White hard paste; decoration of mandarin figures of bright enamel colors. Yung-chêng period (1723-1735).

82—SNUFF BOTTLE.

57.. Soft paste; decoration of hunting scene of fine underglaze blue over a minute crackle. Four-character mark of the Chia-ching period (1522-1567) on shoulder.

83—SNUFF BOTTLE.

58.. Coated with monochrome glaze of translucent peach bloom tint over a network of brown crackle. K'ang-hsi period (1661-1722).

84—SNUFF BOTTLE.

8.. Invested with a red glaze of Lang Yao type. Ch'ien-lung period (1736-1795).

85—SNUFF BOTTLE.

10.. Invested with a mustard yellow crackle glaze. Ch'ien-lung (1736-1795).

86—SNUFF BOTTLE.

16.. Invested with a monochrome glaze of camelia leaf green. Ch'ien-lung period (1736-1795).

87—SNUFF BOTTLE.

25.. Coated with a monochrome glaze of peacock blue, with a minute crackle. Yung-chêng (1723-1735).

88—SNUFF BOTTLE.

58.00 White hard paste; decoration of horse and willow tree. Ch'ien-lung period (1736-1795).

89—SNUFF BOTTLE.

9.00 Glazed in imitation of glaze marble.

90—SNUFF BOTTLE.

35.00 White hard paste; coral red glaze decoration in sepia brown and white. Ch'ien-lung period (1736-1795).

91—SNUFF BOTTLE.

72.50 Carved amethyst; Fei-ts'ui jade stopper. Old Chinese.

92—CHINESE SNUFF BOTTLE.

35.00 Cinnabar lacquer; flowers and butterflies carved in high relief. Ch'ien-lung period (1736-1795).

93—SNUFF BOTTLE.

16.00 White hard paste, without decoration. Ch'ien-lung period (1736-1795).

94—TALL CUP.

20.00 White hard paste. Decoration of mandarin figures and garden scene finely painted in brilliant enamel colors of the *famille verte*. K'ang-hsi period (1662-1722).

Height, 4 inches.

95—EGGSHELL BOWL.

14.00 Decoration of flowering plants, rocks and butterfly in enamel colors of the K'ang-hsi *famille verte*. Ring mark and symbol underneath the foot.

96—SOFT PASTE BIRD-CAGE VESSEL.

16.00 Fine creamy white texture; decorations of branches of tree peonies delicately pencilled in underglaze blue.

97—SACRIFICIAL CUP.

88. " Ming dynasty. Decoration of archaic designs in green, purple and yellow. Dragon ornaments in relief.

98—SET OF FOUR EGGSHELL WINE CUPS.

68. " Pure white hard paste; outer surface ornamented with a band of dragon design carved in low relief in the paste and invested with a monochrome glaze of imperial yellow of opaque and iridescent quality. Six-character mark of the K'ang-hsi period (1661-1722) pencilled in underglaze blue underneath the foot.

99—TALL OVIFORM CUP.

57. " Clear white hard paste. Outer surface invested with a monochrome glaze of *clair-de-lune* color of fine quality. Yung-chêng period (1723-1735). Four-character mark underneath the foot.

Height, 4½ inches.

100—SMALL QUADRANGULAR VASE.

32. 57 Coated with a monochrome glaze of camelia leaf green. Ch'ien-lung period (1736-1795).

Height, 5 inches.

101—SMALL BLUE AND WHITE GINGER JAR.

52. 57 Oviform; thin white texture of the soft paste type. Decoration of chrysanthemum in bloom, magnolia tree, rocks and other designs finely painted in underglaze blue. Soft creamy white glaze. Ch'ien-lung period (1736-1795). Carved teakwood cover.

Height, 5¼ inches.

102—BOTTLE-SHAPE VASE.

47.50 Clear white hard paste of thin texture. Decoration of landscape and river view in rich cobalt blue crackled glaze. Ch'ien-lung period (1736-1795).
Height, 6½ inches.

103—IMPERIAL BOWL.

58.10 Clear white hard paste. Decoration of sheep, goats and blossoming trees in three medallions. Ornaments, symbols and tree peonies finely painted on an engraved ground of lemon yellow. Decoration on inner surface in underglaze blue. Seal mark of Tao-kuang (1821-1851) underneath the foot.

Height, 6 inches.

104—BOTTLE-SHAPE VASE.

70.00 Clear white hard paste. Decoration of conventional phoenix in peach-bloom tint applied under the glaze. K'ang-hsi period (1662-1722). Six-character mark pencilled in blue underneath the foot. Carved teakwood stand.

Height, 7½ inches.

105—IMPERIAL BOWL.

27.50 Clear white hard paste. Decoration of five-claw dragons, phoenix, floral scrolls and band of Buddhist symbols of happy omens, finely painted in brilliant enamel colors. Seal mark of Ch'ien-lung underneath the foot.

Diameter, 5 inches.

106—IMPERIAL BOWL.

27.50 Similar to the preceding.

107—IMPERIAL BOWL.

27.50 Similar to the preceding.

108—PAIR IMPERIAL CH'IENT-LUNG BOWLS.

45.00 Clear white hard paste. Elaborate decoration, on outer surface, of dragons, cloud forms, and numerous symbols pencilled in gold.

Diameter, 5½ inches.

109—LARGE BOWL.

60.00 Clear white hard paste. Outer surface invested with a coral-red glaze and decorated in gilding, with floral scrolls and various borders. Seal mark of Ch'ien-lung underneath the foot.

Diameter, 8 inches.

110—PAIR IMPERIAL SACRIFICIAL CUPS.

45.00 Helmet shapes on movable stands. The cup coated with a rich cobalt-blue glaze and decorated in gold, with five-claw dragons amid fire emblem pursuing the sacred pearl. The stand decorated with similar designs in blue and white enamels. Imperial mark of the present dynasty, Kuang-hsü, 1875.

Height, 7 inches.

111—PAIR IMPERIAL SACRIFICIAL CUPS.

45.00 Similar to the preceding.

112—IMPERIAL BOWL.

130.00 Thin pure white porcelain, with a small base, spreading sides and a wide rim, notched at regular intervals with six indentations. The decoration, which consists of two five-claw dragons arising from the sea and pursuing the pearl of omnipo-

tence, is beautifully painted in brilliant enamel colors. Six-character mark of the Yung-chêng period pencilled in blue underneath the foot.

Diameter, 7 $\frac{3}{4}$ inches.

113—IMPERIAL BOWL.

130. " Similar to the preceding.

114—OVIFORM BLUE AND WHITE JAR.

62. " Pure white thin porcelain. Decoration of two imperial dragons amid cloud form and fire emblems pursuing the sacred pearl and a band of Buddhistic symbols and gadroons pencilled in delicate underglaze blue. Seal mark of Ch'ien-lung period underneath the foot.

Height, 8 $\frac{1}{2}$ inches.

115—CELADON BOWL.

30. " Decoration of bold dragons arising from the sea and in pursuit of the sacred pearl. Symbols and fret panels finely painted in brilliant enamel colors. Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

116—PAIR PLATES.

30. " Clear white hard paste of the Yung-chêng period (1723-1735). Decoration of lotus plants and aquatic birds finely painted in enamel colors. Six-character mark underneath the foot.

Diameter, 7 $\frac{3}{4}$ inches.

117—PAIR PLATES.

45. " White hard paste. Decoration of fabulous animals and symbols in enamel colors of the K'ang-hsi *famille verte*. Ring mark and symbol underneath the foot.

Diameter, 8 $\frac{1}{4}$ inches.

118—PLATE.

- 1750 White hard paste of the K'ang-hsi period. Decoration of a chimera and other designs in brilliant enamel colors of the *famille verte*.

Diameter, $8\frac{1}{4}$ inches.

36. 119—FOUR PLATES.

Thin porcelain of the K'ang-hsi period. Decoration of dragons, fire emblems, sacred pearl and other symbols in brilliant enamel colors, green predominating.

Diameter, $8\frac{1}{4}$ inches.

120—PLATE.

- 1300 White hard paste of the K'ang-hsi period. Decoration of a chimera, pine tree, rocks and cloud forms in enamel colors of the *famille verte*.

Diameter, $8\frac{1}{4}$ inches.

121—MANDARIN TABLE SCREEN.

- 2000 Porcelain panel of the K'ang-hsi period (1662-1721). The decoration, painted in the enamel colors of the *famille verte*, represents "The Seven Worthies of the Bamboo Grove," a famous association of learned men who used to meet, about the year 275, for discussion and jovial relaxation in a grove of bamboos. Mounted in carved teak-wood.

Height, $10\frac{1}{2}$ inches; length, 12 inches.

122—LARGE SUNG BOWL.

- 6000 The inner and outer surface invested with a running glaze of *clair-de-lune*, which thickens at the bottom of the bowl and round the foot.

Diameter, $9\frac{1}{2}$ inches.

123—LARGE SOFT PASTE BOWL.

320..

Globular shape of ivory white texture. The decoration, which is delicately etched beneath a crackle glaze, consists of five shou characters, with pendants of the sounding stone symbol, extending from which are branches of the peony. The shoulder is encircled by a band of Greek fret, and round the foot is a band of gadroon also etched in the paste. K'ang-hsi period (1736-1795).

Height, 6½ inches; diameter, 10 inches.

124—SUPERB VASE OF THE "BLACK HAWTHORN" FAMILY.

200..

Quadrangular shape, with the oblong sides rounded above and gently tapering downward. Decorated with the typical flowers of the four seasons, the shoulders with clusters of the prunus blossom and the neck with five butterflies. The tree peony, emblem of spring; the lotus, of summer, with other water plants; the chrysanthemum, of autumn; and the flowering plum, of winter; are all beautifully painted in a rich green, yellow, white and manganese purple, and relieved by a background of brilliant black, with a purplish iridescent surface. K'ang-hsi period (1662-1721). In an indented glazed panel underneath the foot, pencilled in blue, is a leaf mark, a symbol of happy omen.

Height, 19¼ inches.

125—HAWTHORN GINGER JAR.

108..

Of the K'ang-hsi type. Globular shape. Decorated in brilliant cobalt blue, with blossoming branches of the floral emblem of the New Year.

The branches spread alternately upward and downward, so as to display their white blossoms and buds reserved upon a mottled background of blue, which is covered with a reticulation of lines to represent cracking ice. Carved teakwood cover.

Height, 8½ inches.

126—HAWTHORN GINGER JAR.

75... Companion to the preceding.

127—OVIFORM VASE.

70... White hard paste of the Yung-chêng period. Coated with a thick glaze to imitate the matrix of turquoise. Incised seal mark underneath the foot.

Height, 8½ inches.

128—BOTTLE-SHAPE VASE.

80... White hard paste. Invested with a tea-dust *soufflé* glaze of fine quality. Incised six-character mark underneath the foot of Hsien-fêng (1851-1862).

Height, 13½ inches.

129—BOTTLE-SHAPE VASE.

55... Ascribed to the Ch'ien-lung period (1736-1795), but undoubtedly of later origin. Invested with a monochrome glaze of Lang-yao *sang-de-bœuf* type.

Height, 14 inches.

130—INTERESTING BOTTLE-SHAPE VASE.

70... White hard paste of the K'ang-hsi period (1661-1722). Coated with a monochrome glaze of dense brown color, and flecked with iron rust *soufflé*.

Height, 15½ inches.

131—LARGE BOTTLE-SHAPE VASE.

85-... Clear white hard paste of the Ch'ien-lung period. Round the body a band of sacred flowers and foliations finely painted in underglaze blue. Round the neck, shoulder and foot are borders and bands of sceptre heads; gadroons, palmettes and Greek fret all finely pencilled in cobalt blue under the glaze. Seal mark underneath the foot.

Height, 14 inches.

132—PEAR-SHAPE VASE.

118-... With bold, flaring mouth and dragon-head handles on neck. Clear white porcelain of the Ch'ien-lung period (1736-1795). Decorated on a white ground, with formal cruciform flowers and elaborate foliations, which spread over the surface, enveloping the Longevity (shou) characters, painted in mottled blue in very brilliant tone. A continuous band of the symbolical bat runs round the shoulder, palmettes encircle the neck, and borders of gadroons and sceptre heads are round the lip and foot. Seal mark underneath the foot.

Height, 14½ inches.

133—GRACEFUL BOTTLE SHAPE.

65-... Clear white hard paste of the Ch'ien-lung period. It is enamelled with a monochrome glaze of brilliant blue of opaque quality.

Height, 16½ inches.

134—CLUB-SHAPE VASE.

88-... Thick porcelain of the Ch'ien-lung period. Invested with a *flambé* glaze of variegated tones.

Height, 17½ inches.

135—CYLINDRICAL VASE.

78." With bold, flaring mouth. White hard paste of the Yung-chêng period. Decoration of mandarin figures and landscape in sepia and coral red.

Height, 14½ inches.

136—BOTTLE-SHAPE VASE.

75." Globular-shape body, with tall, tubular neck and bulbous mouth. White hard paste of the Wan-li period. Decoration of pine, bamboo, birds and flowering plants painted in blue on an opaque red ground. Band of fret and medallions round shoulder. Slightly defective.

Height, 17½ inches.

137—CYLINDRICAL VASE.

608." Clear white porcelain of the Yung-chêng period. Decorated in brilliant enamel colors. The decoration is a group of figures which represents the Taoist Triad and attendant sprites. The principal figures represent the Star God of Rank, Lu-Hsing, who stands in the middle, dressed in mandarin robes, with a winged official hat of ancient style, and holding a Ju-i sceptre; the Star God of Longevity, Shou-Hsing, stands on his right, leaning upon a long staff, to the top of which is slung a gourd, and holding in his left hand a peach, the sacred fruit of life; the Star God of Happiness, Fu-Hsing, on the other side, has a baby in his arms, who is reaching out for the peach. The boy dancing at his side is holding up a lotus flower. On the other side of the vase are rocks, pine tree, flowering plants and cloud forms. The neck of the vase is decorated with two symbolical bats, flowering plants and rock.

Height, 17 inches.

138—BEAKER-SHAPE VASE.

75.11 White hard paste of the Yung-chêng period (1723-1735). Decorated in brilliant enamel colors, with numerous ornaments and symbols. "The Hundred Antiques," encircling the shoulder and lip, are bands of sceptre-head scrolls, and round the foot is a band of gadroon.

Height, 18 inches.

139—LARGE PILGRIM BOTTLE VASE.

125.11 Of noble form. Dense porcelain of the Yung-chêng period (1723-1735). The scrolled open-work handles, which connect the neck and shoulders, are fashioned in the form of grotesque dragons. Invested with a monochrome glaze of *clair-de-lune* color over a network of brown crackle. Seal mark pencilled in blue underneath the foot.

Height, 20 inches.

140—INTERESTING VASE.

68.11 Tall slender oviform. Coated with a monochrome glaze to imitate lapis-lazuli, which has been applied over a network of crackle. A decoration and splashes are in green enamel, to imitate malachite, and thickly applied over the glaze. Chia-ch'ing period (1796-1820).

Height, 20½ inches.

141—LARGE PLATE.

105.11 White hard paste of the K'ang-hsi period (1662-1721). Decoration of figures, rocks and landscape, a Chinese legendary subject, painted in brilliant enamel colors of *famille verte*.

Diameter, 13½ inches.

142—LARGE PLATE.

38. " White hard paste of the K'ang-hsi period (1662-1721). The decoration a bold four-claw dragon amid fire emblems pursuing the sacred pearl painted in brilliant enamel colors of green, yellow and red.

Diameter, 13½ inches.

25. " 143—LARGE PLATE.

White hard paste of the Ch'ien-lung period (1662-1721). Decoration of fabulous animal wave design, symbols and fret patterns, in enamel colors of the *famille verte*.

Diameter, 13½ inches.

144—MAMMOTH FISH BOWL.

1100. " Dense sonorous porcelain of the Ch'ien-lung period. The decoration on the interior surface consists of numerous gold fish and aquatic plants finely painted in brilliant enamel colors of red and green tones. The outer surface is coated with an imperial yellow glaze, over which is an elaborate decoration of character and the shou. Beautifully painted borders and bands encircle the lip and foot. Has finely carved tall redwood stand.

Height, 18 inches; diameter, 21 inches.

90. " 145—CINNABAR LACQUER-COVERED BOX.

Chimera, dragons, cloud forms and elaborate peony scrolls artistically carved in high relief. Ch'ien-lung period (1736-1795).

Diameter, 9½ inches.

220. " 146—CINNABAR LACQUER-COVERED BOX.

Beautiful globular shape. Butterflies, melon vines and floral sprays skilfully carved in relief. Ex-

ceedingly fine in workmanship. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

147—CINNABAR LACQUER-COVERED BOX.

105.00 Globular shape. Landscape and river view in medallion on cover, numerous panels of floral designs surrounded by Greek fret, all beautifully carved in high relief. Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

148—CINNABAR LACQUER CABINET.

135.00 Two enclosures and three drawers. Panels with dragons and wave patterns carved in high relief. Ch'ien-lung period.

Height, 12½ inches.

149—CHINESE MINIATURE CURIO CABINET.

115.00 Teakwood; etched and tinted with gold, carved ivory mountings, with irregular-shaped shelves and inclosures.

Height, 22½ inches.

150—CHINESE MINIATURE CURIO CABINET.

115.00 Similar to the preceding.

Height, 22½ inches.

151—VENETIAN TABLE DESK.

110.00 Elaborately inlaid with ivory. Peony scrolls after old Chinese designs.

Height, 10½ inches; length, 21½ inches.

152—PAIR CHINESE CLOISONNÉ BOXES.

16.00 Cylindrical shape. Ornaments and symbols in brilliant colors on a background of turquoise blue.

Height, 2½ inches.

153—CHINESE CLOISONNÉ BOX.

22.00 On movable stand. Archaic shape and design of ornamentation fashioned after an old bronze.

Height, 3½ inches.

154—CHINESE CLOISONNÉ ENAMEL TEAPOT.

20.00 Globular shape, with bronze handle and spout, peony scrolls and fine enamel colors on turquoise blue ground. Ch'ien-lung period (1736-1795).

Diameter, 3½ inches.

155—CHINESE CLOISONNÉ ENAMEL BOWL.

28.00 Symbols of happy omen and numerous crests finely executed in brilliant enamels on a light blue ground of fret design.

Diameter, 4½ inches.

156—CHINESE CLOISONNÉ ENAMEL VASE.

14.00 Bottle shape. Feather scrolls, palmations and pendants and a light blue ground.

Height, 5 inches.

157—CHINESE CLOISONNÉ ENAMEL VASE.

13.00 Pear shape. Medallions, foliated scrolls, band of palmettes and sceptre heads in black, red, and other enamels on a background of pale blue.

Height, 6 inches.

158—CHINESE CLOISONNÉ ENAMEL INCENSE BURNER.

16.00 On tripod of elephant heads. Floral sprays on a jet black background; gilded brass mountings and openwork cover.

Diameter, 5 inches.

159—OLD CHINESE CLOISONNÉ ENAMEL FIRE BOWL.

188.00 On tripod. Lotus, peonies and lilies in purple, white and yellow, on a background of lapis blue. K'ang-hsi period (1661-1722).

Diameter, 4½ inches.

160—CHINESE CLOISONNÉ ENAMEL INCENSE BURNER.

14.00 On tripod of elephant heads. Chrysanthemum and peony sprays and butterflies on a pale blue background. Gilded brass mountings and openwork cover.

Diameter, 5 inches.

161—CHINESE CLOISONNÉ ENAMEL VASE.

11.00 Bottle shaped. Foliations, palmettes and festoons on a light blue ground.

Height, 6½ inches.

162—CHINESE CLOISONNÉ ENAMEL VASE.

11.00 Similar to the preceding.

163—PAIR CHINESE CLOISONNÉ ENAMEL VASES.

32.00 Bottle-shaped, on permanent stands. Fine turquoise blue ground, with the shou character, floral scrolls and symbolical bat in brilliant enamel colors. Band of palmettes and sceptre head scrolls encircling neck and lip.

Height, 7 inches.

164—CHINESE CLOISONNÉ ENAMEL TEAPOT.

83.00 With top swinging handle. Various ornaments, "The Hundred Antiques" and floral scrolls in brilliant enamel colors on a pale blue ground. Ch'ien-lung period (1736-1795).

Diameter, 5 inches.

165—CHINESE CLOISONNÉ ENAMEL FRUIT STAND.

22.50

Elaborate floral scrolls and butterflies in brilliant enamel colors on a jet black ground. Band of turquoise blue of melon vine in colors.

Height, 4½ inches.

166—CHINESE CLOISONNÉ ENAMEL VASE.

11.00

Graceful bottle shape. Archaic designs and elaborate Greek fret upon a background of lapis turquoise blue.

Height, 6 inches.

167—CHINESE CLOISONNÉ ENAMEL EASEL FRAME.

21.00

Pagoda design. Medallions and symbols on a jet black ground.

Height, 10 inches.

168—CHINESE CLOISONNÉ ENAMEL CENSER.

10.00

On tripod of elephant heads. Foliated scrolls, shou and other symbols in brilliant enamel colors on a turquoise blue ground. Gilded brass mountings, ornaments and openwork cover. Ch'ien-lung period.

Height, 7 inches.

169—PAIR CHINESE CLOISONNÉ ENAMEL VASES.

28.00

Bottle shape. Medallions, foliated scrolls in finely combined enamels, on a jet black ground.

Height, 7½ inches.

170—CHINESE CLOISONNÉ ENAMEL VASE.

47.50

Pear shape. Medallions and foliations in lapis, turquoise blue, white and green, on a golden brown opaque ground.

Height, 9 inches.

171—CHINESE CLOISONNÉ ENAMEL PILGRIM BOTTLE.

35.00 Turquoise blue panels on obverse and reverse, with an imperial dragon plantant, sacred pearl and fire emblems in brilliant tone of lapis, white, green and red, and surrounded by a ground of gold brown, with sacred flowers and foliations in finely combined tones of enamel. Sceptre handles.

Height, 11½ inches.

172—MING ENAMEL VASE.

115.00 Globular body, with spreading base and neck. Floral and archaic designs in India red, yellow, green, brown and other colors, on a turquoise blue ground. Rimmed with gilded brass.

Height, 11½ inches.

173—CHINESE CLOISONNÉ ENAMEL PILGRIM BOTTLE.

58.00 With chiselled and gilded openwork panels of dragon design, jet black ground with sacred flowers and foliations in finely combined enamels. Sceptre handles on neck.

Height, 11½ inches.

174—CHINESE CLOISONNÉ ENAMEL VASE.

185.00 Graceful bottle shape, with six lobes. Floral sprays, butterflies and symbols of happy omen in finely combined colors of enamel on a lapis blue ground.

Height, 13 inches.

175—PAIR CHINESE CLOISONNÉ ENAMEL VASES.

160.00 Graceful bottle shape. Jet black ground, with passion flowers amid foliated scrolls, symbols and various borders and bands finely executed in brilliant enamels.

Height, 14½ inches.

177—ANTIQUE THIBETAN IDOL.

408."

The goddess of good fortune, in standing position, with halo background. The whole, artistically cast in brass, chiselled, and heavily plated with gold and incrustated with semi-precious stones. Mounted on a carved wood and gold lacquered stand.

Height, 29½ inches; width, 10 inches.

178—AN EXTRAORDINARY ANTIQUE THIBETAN IDOL.

440."

Seated figure of the Goddess of Maternity. A thoroughly artistic production, cast in dense brass, chiselled, and heavily plated with gold and incrustated with semi-precious stones.

Height, 16½ inches; width, 11½ inches.

179—CHINESE CLOISONNÉ MANTEL GARNITURE.

320."

With gilded brass ornaments and mounts. Consisting of clock, with Swiss movement, two vases and two seven-light candelabra.

180—CHINESE CLOISONNÉ ENAMEL CARD STAND.

160."

Oval shape, supported by two boldly designed gilded brass dragons. On the tray are designs of various fishes amid turbulent water, executed in brilliant enamels on a turquoise blue ground. Outer surface covered with various symbols of happy omen and scroll patterns. Supported by a carved teakwood tall stand in design of an elephant.

Height, 44 inches.

The above is a replica of one presented to the Emperor of Germany.

181—GRAND PALACE INCENSE BURNER.

388 Chinese cloisonné enamel. Globular shape, on tripod of lion's head, and with bold rudimentary handles on shoulder. Elaborate designs of passion flowers, amid foliations, executed in enamels of various colors on a turquoise blue ground. Cover ornamented with four openwork gilded brass panels and surmounted by an ornament of dragon and cloud form designs in chiselled and pierced work. This specimen was made at the beginning of the reign of Kuang-hsü. Mounted on an elaborately carved teakwood oblong stand.

Extreme height, 34 inches; diameter, 32 inches.

182—GRAND IMPERIAL PALACE CENSER.

389 Chinese cloisonné enamel. Octagonal shape, on tripod of Ju-i, or sceptre design, and with elaborate handles to correspond. The predominating embellishments consist of sacred flowers in bloom, foliated scrolls and symbols in finely combined colors of enamels on a turquoise blue ground. The cover ornamented with eight openwork "shou" characters, and surmounted by an elaborate ornament of *Champ Léve* and chiselled and gilded brass. The above magnificent specimen of Chinese art was made during the reign of Tao-kuang, and represents the work of twenty skilled artists and two years of continuous labor.

183—SMALL BRONZE VASE.

390 Old Chinese beaker shape, with floral sprays, gad-rooms and palmettes in relief casting.

Height, 3½ inches.

184—ANTIQUE CHINESE BRONZE INCENSE BURNER.

- 22.00 On movable stand. Fabulous animals and wave designs in relief casting. Openwork cover of dragons and cloud forms. Hsüan-tê (1426-1435).
Height, 9 inches.

185—ANTIQUE CHINESE BRONZE KORO.

- 22.50 On tripod. Archaic designs in relief casting, openwork cover surmounted by a Kylin.
Height, 12 inches.

186—ANTIQUE CHINESE BRONZE VASE.

- 30.00 Quadrilateral beaker shape. Archaic designs incised and in relief casting.
Height, 15 inches.

187—ANTIQUE CHINESE INCENSE BURNER.

- 70.00 Oval shape, on four feet of elephant head design. Dragon head handles and elaborate openwork cover.
Height, 15 inches; length, 18 inches.

188—TALL JAPANESE BRONZE KORO.

- 32.00 Globular shape, on movable base. Dragon head handles on shoulder. Birds and flowers in relief casting.
Height, 24 inches.

189—ANTIQUE CHINESE BRONZE INCENSE BURNER.

- 40.00 In design of a Kylin.
Height, 18½ inches; diameter, 15 inches.

190—ANTIQUE CHINESE BRAZIER.

- 250.00 Low circular shape, on an elaborate bronze stand of openwork dragon design.
Height, 21 inches; diameter, 22 inches.

191—ANTIQUE CHINESE BRONZE.

30

Semi-globular shape, on tripod dragon design.
Band of archaic patterns in relief casting.

Height, 13½ inches; diameter, 29 inches.

192—PAIR MAMMOTH BRONZE VASES.

80.00
70.00

Old Japanese. Made in sections. Elaborate ornamentation of birds, mythological subjects and other designs cast in high relief. Rich brown patina.

Height, 59 inches; diameter, 18 inches.

193—THRONE CHAIR OF THE EMPEROR CH' IEN-LUNG.

110.00

Made of the antlers of reindeer, which are joined by finely wrought solid gold mounts inlaid with enamel. A panel of ivory inserted in the back contains, in engraved characters, a poem by Emperor Ch'ien-lung, and dated 1765.

194—ANTIQUE CHINESE UPRIGHT SCREEN.

70.00

Gold ground panel, with an ornamentation skillfully carved in relief in sandalwood, representing "Nan Shan Ching Sue" receiving offerings from numerous demons whom he has subdued. Mounted in finely carved teakwood.

Height, 59 inches; width, 31 inches.

195—JAPANESE TWOFOLD SCREEN.

135.00

Finely lacquered and embellished with figures of eagles, pigeons, plum tree in blossom and other designs artistically executed in carved and tinted ivory and mother-of-pearl. Lower panels of carved openwork, with the kiri crest in ivory and mother-of-pearl.

Height, 71 inches; width, 66 inches.

196—GRAND HALL SEAT.

103-"
Borneo wood, elaborately and artistically carved in bold relief and in openwork with dragons, cloud forms and symbols.

Height, 61 inches; length, 52 inches.

130. 197—GRAND ARM-CHAIR.

To match the preceding.

198—ANTIQUE FLORENTINE LARGE CABINET.

570-"
With enclosures and numerous drawers. Made of rosewood, and beautifully inlaid with various woods and ivory.

Height, 84 inches; width, 57 inches.

IMPERIAL PALACE PANELS

NOTE.—The following panels came from the Palace of the Forbidden City, and are 125 years old. They were presented to the Emperor of China, Ch'ien-lung, on the occasion of his ascension to the throne.

They are beyond a doubt the finest examples of this class of Chinese Art in existence.

Two small Chinese panels of ebony and ivory accompany these panels, giving, in Chinese characters, the history and motto of each panel.

199—GRAND IMPERIAL PALACE PANEL.

The elaborate embellishment consists of rich-plumaged birds, tree peonies, flowering shrubs, rocks and other designs artistically carved in ivory and mother-of-pearl and beautifully tinted, the whole symbolical of Happiness and Prosperity. Framed in rosewood, with "shou" characters and Greek fret inlaid in silver wires. Finely wrought bronze handles of dragon design.

Height, 64 inches; length, 119½ inches.

200—GRAND IMPERIAL PALACE PANEL.

Companion to the preceding. The embellishment consisting of storks, doves, a peach tree in bearing, the sacred fungus, rocks and other designs, beautifully executed in carved and tinted ivory and mother-of-pearl, symbolical of long life.

Height, 64 inches; length, 119½ inches.

201—GRAND IMPERIAL SCREEN.

Made for the Chinese Emperor, Ch'ien-lung. It comprises five panels superimposed on an elaborately carved base which is divided in three sections, and surmounted by rich carvings ornamented with the symbolical bat in old cloisonné enamel.

The theme of the decoration is trees and flowers, in high relief, skilfully carved out of jade, carnelian, ivory, lapis-lazuli, and the precious P'iao-tsû, a stone found only in China and highly valued. The colors are true to nature and exquisitely harmonized, and the workmanship throughout masterly.

The first panel on the left represents bold rock formations in carved wood, bamboo trees and blooming peonies, skilfully executed in carved green and white jade and lapis-lazuli, the whole a very bold relief on a background of sky-blue color.

The second panel is formed of carved green and white jade, agate, lapis, tinted ivory and wood, and consists of bold rocks, an old pine tree, peony in bloom, bamboo shoots and lotus plants.

The centre panel is a magnificent specimen of Chinese art. The design is bold rock formations in carved wood, two old pines in carved jades, tinted ivory and wood, maple trees and bamboo in various jades, a peach tree in bearing, in carved jades, and the precious P'iao-tsû, and flowering plants in jade, lapis, and rock crystal.

The fourth panel shows an artistic combination of carved

white and green jade, carnelian, and mother-of-pearl, and consists of a pine hydrangea, flowering shrubs and rocks.

The fifth panel is formed of green and white jade, the precious P'iao-tsû, and wood, and shows a plum tree in blossom, bamboo, lilies and rocks.

On the reverse is an artistically executed decoration in lacquer.

It has been stated that the above unique screen represents the combined and continuous work of twenty-five high-class Chinese artists for a period of six years.

204—TALL TEAKWOOD STAND.

22.50 Carved openwork ornamentation. India marble top panel.

Height, 36 inches.

205—CARVED TEAKWOOD LOW STAND.

22.40 India marble top.

Height, 23½ inches.

206—TALL PEDESTAL TABLE.

65.00 Teakwood. Elaborately carved. Circular shaped top and base.

Height, 35½ inches; diameter, 21 inches.

207—LOW OBLONG TABLE.

42.50 Teakwood. Elaborately carved ornamentation.

Height, 17½ inches; length, 34½ inches.

208—IMPERIAL QUIVER.

42.50 Purple cut velvet, enamelled and gilt ornaments which are incrustated with jade, malachite and coral.

209—IMPERIAL BOW HOLDER AND QUIVER.

25.00 Black velvet; braided with gold threads and ornamented with gilded metal work which are encrusted with coral.

210—SUIT OF TARTAR ARMOR.

40.00 Of black velvet gilt nail heads and mailed interlining. Helmet of burnished steel ornamented in relief and damascened, with imperial symbols and characters.

17.50 211—PAIR MAILED SLEEVES AND SKIRT TO MATCH.
Ancient Chinese.

212—MANDARIN'S ROBE.

40.00 Imperial yellow silk. Dragons, cloud forms and various symbols woven in gold thread and brilliant colors of silk. Lined with yellow silk gauze, and edged with fur.

213—CHINESE ACTOR'S ROBE.

30.00 Brilliant green satin. Bold dragons, cloud forms, fire emblems, sacred emblems and various symbols embroidered in brilliant colors of silk and gold thread.

214—MANDARIN LADY'S ROBE.

55.00 Cherry color silk. Floral medallions, butterflies and other designs woven in gold thread and finely combined colors of silk. Lined with figured blue silk.

215—MANDARIN'S ROBE.

40.00 Orange color silk. Imperial dragon crests and other elaborate embellishments embroidered in gold thread and brilliant colors of silk. Trimmed with purple and gold brocade. Blue silk gauze lining.

216—MANDARIN'S ROBE.

57.50

Dark blue silk. Five-clawed dragon amid fire emblems, embroidered in brilliant colors of silk and gold thread. Steel blue silk lining.

217—MANDARIN'S SLEEVELESS COAT.

47.50

Royal blue silk. Branches of plum blossoms and butterflies woven in delicate colors. Richly trimmed and lined with imperial yellow silk.

218—TRIANGULAR TABLE COVER.

42.50

Black satin, with bold medallion of dragon, cloud form and symbols in gold thread and brilliant color of silk.

Width, 7 feet 9 inches; length, 6 feet 4 inches.

219—TRIANGULAR TABLE COVER.

35.00

Similar to the preceding.

4 feet 9½ inches by 6 feet 8 inches.

220—TRIANGULAR TABLE COVER.

32.50

Similar to the preceding.

4 feet 6½ inches by 11 feet.

221—PALACE HANGING.

50.00

Black satin. Bold panel of imperial dragons amid cloud forms and fire emblems pursuing the sacred pearl. Embroidered in brilliant color of silks and gold thread. Top border of similar design.

5 feet 4 inches by 4 feet 11 inches.

222—LARGE PALACE HANGING.

40.00 Plum color satin. Richly embellished with imperial dragons, cloud forms and other designs, embroidered in gold thread and various colors of silk.

6 feet 2 by 9 feet.

45.00 223—ELABORATE PALACE HANGING.

Similar to the preceding.

5 feet 3 inches by 6 feet 6 inches.

224—PALACE HANGING.

93.00 Brilliant red cloth, embellished with numerous figures of priests, mandarins and deities, embroidered in bright colors of silk. Top border of shou characters and floral scrolls. Edged with a wide band of black velvet and heavy fringe.

Width, 12 feet 9 inches by 3 feet 10 inches.

225—PALACE HANGING.

88.00 Brilliant red felt. Tree, peonies, magnolias, birds and other designs embroidered in brilliant colors of silk.

9 feet 9 inches by 4 feet 10 inches.

226—LARGE PALACE HANGING.

108.00 Cherry color satin. Richly and profusely embellished with Chinese domestic and garden scenes; beautifully embroidered in various colors of silk and gold thread. Top border of turquoise blue, embellished to correspond.

11 feet 1 inch by 6 feet 6 inches.

The following set of hangings were made for the occasion of the marriage of the Emperor Taou-Kwang.

227—EIGHT LONG PANELS.

100.00 Imperial yellow satin, with phoenixes and sprays of peonies embroidered in brilliant colors of silk.

Each 13 feet 6 inches by 2 feet 4 inches.

228—PORTIÈRE.

47.50 To match the preceding.

Length, 10 feet 4 inches by 6 feet 9 inches.

229—DOOR LAMBREQUIN.

25.00 To match the preceding.

8 feet 11 inches by 5 feet 11 inches.

230—TWO SMALL CURTAINS.

22.00 With lambrequin. To match the preceding.

3 feet by 3 feet.

231—TABLE COVER.

12.00 To match the preceding.

5 feet 5 inches.

232—CHINESE SILK RUG.

40.00 Red ground, with floral sprays and green, orange, yellow, blue and black.

6 feet 3 inches by 3 feet.

233—CHINESE SILK RUG.

45.00 Olive color ground, with floral medallion and sprays in green, yellow, blue and salmon-pink. Greek fret border.

5 feet by 3 feet 2 inches.

234—PERSIAN SILK PRAYER RUG.

70.00 Sapphire-blue centre panel of mosque window design surrounded by various borders of conventional patterns in low tones.

7 feet by 4 feet 3 inches.

235—LARGE CHINESE SILK RUG.

7250 Imperial yellow centre panel, with conventional floral designs in red, green and blue. Series of borders of Greek fret and conventional pattern on a magenta ground.

8 feet 6 inches by 5 feet 4 inches.

236—OLD CHINESE SILK RUG.

16000 Yellow centre panel, with floral sprays and corner pieces in blue, red, cream-white and other colors, surrounded by various borders of Chinese designs.

9 feet 3 inches by 7 feet 3 inches.

237—LARGE CHINESE SILK RUG.

10800 Golden brown centre panel, with conventional floral sprays, green, yellow, blue and black. Frame in a series of borders of turquoise blue and salmon pink, which are covered with harmonious designs.

11 feet 10 inches by 8 feet 11 inches.

238—LARGE SILK RUG.

10500 Imperial yellow ground, with bold five-clawed dragon, cloud forms and symbols in salmon pink, wine red, white and black. Symbols, shou characters and Greek fret on borders.

12 feet 4 inches by 9 feet 3 inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

